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the centre into greater prominence, as it should be. The green leaves of the narcissus should be painted with pearl gray, deep blue green, green No. 7 and a little emerald green. Mix the gray and blue green, and add the others as your taste suggests. Outline in green No. 7. Prang publishes a charming card of white clover that would look well on china. The outline in green No. 7 will do much for the shading and shape of this flower; but between the petals work in a little apple green and mixing yellow; the daintiest bit of carnation on the tips of the older petals, and brown green and brown 4 or 17 close to the calyx, where the petals spread apart. Use mixing yellow, brown green and emerald for the leaves, with green No. 7 for the darkest touches. You are not not obliged to add the yellow butterfly or the red sorrel to your painting unless you desire to do so.

In my next letter I will give you the colors for yellow, pink and red flowers.

L. STEELE KELLOGG.

ROYAL WORCESTER VASE DECORATION.

THE graceful design for a Royal Worcester vase decoration given in one of the supplement pages last month would look especially well if gold only were employed, in the three shades of red, green, and matt or Roman gold. Begin by wiping the vase over with turpentine, afterward drying it with a clean cloth. Then proceed to lay on the ground before transferring the design. Grind well some vellum with a little turpentine until it is perfectly smooth; add some copaiba. Let the mixture be thin enough to flow freely from the brush. Apply the tint with a broad flat brush and blend it until it is quite even with a pouncer made of cotton wool tied up loosely in some soft old cambric. When the tint is perfectly dry, transfer the design neatly. This done, scrape the vellum away from within the lines of the design.

The paste for raising the gold can now be applied to the flowers. Raise each petal solidly. Be careful to make the dots in the centres as distinct as possible. The leaves and stems must be raised in outline only.

Before the first firing, paint the handle, base and band round the neck of the vase with a flat tint of bronze green or pompadour red should the latter color be preferred. Do not forget when this tint is dry, to scrape the color off the band on the neck where the leaves are drawn.

After the first firing, proceed to paint with the colored golds. It is much the better plan for amateurs to buy the gold ready prepared on glass slabs, because it then needs grinding to a fluid state with a little turpentine *only*. The principal reason that gold frequently blisters in the firing is that too much fat oil is added to it in the mixing.

Use matt gold for the petals of the flowers and red gold for the centres. Let the matt gold dry before putting on the red; otherwise they will probably blend and spoil the desired effect. For the leaves take green gold and for the stems red gold. Put matt gold on the design around the neck-band. Splash the handle and base with matt gold. Use for this purpose rather a firm short-haired flat-end brush. Be very particular when painting the leaves to cover well the raised outline, but on no account to go beyond it.

THE ORCHID DESSERT SET.

THE orchid plate, given in the supplement this month, is the sixth of the set of a dozen now in course of publication. This orchid (lady slipper) is a very showy one; it will stand out very well if painted on the white china. If a background is desired, use a delicate tint of green (apple green). The same color, a little stronger, may be used for the greens of the plate, mixing a little "yellow for mixing" with it. The leaves, stems, and long slender parts of the flower should be green. The bag-like portion of the flower should have a delicate yellow tinge (yellow ochre) in the upper part and along the central line. This yellow shades off into a delicate pink (carmine No. 1) toward the centre, and the pink has a bluish tinge in the lower part of the flower. To get this tint mix Victoria blue with the carmine. Shade the stems with deep red brown and put in the little hairy parts with the same color. Leaves should be shaded with brown green and deep red brown, using very little of the latter. The four longer parts of the flower are shaded with deep red brown, the tips being particularly dark. The fifth and shorter petal (which is the upper one) shade with brown green. The veinings or markings in the other part of the flower are a mixture of deep carmine and Victoria blue—very little of the latter.

THE DESIGNS FOR SALAD PLATES.

THE following directions are given by "Kappa" for the treatment of the fifth and sixth of the designs for a set of salad plates given herewith: Edge each plate and outline the design with gold. Use gold also for the crescent in the centre, outlining it with brown green.

For the cranberry vine design use a delicate wash of carnation for the flower, deepening it for the buds and where the outer side of the flower petal shows. Use purple for the base of the flower centre, tipping it with gold; brown for the stalks. Add brown green to apple green for the calyx of the buds, and for the leaves shade the leaves with brown green. If gold is not used, outline the flowers with carnation, the leaves with brown green, using yellow brown for the crescent.

For the yellow clover design use orange yellow for the flowers and add brown green to apple green for the leaves and stalks. If gold is not used, outline with brown green. For the background use either the white of the china, Chinese yellow or celadon for the entire set.

"CUPID'S CALL."

THE charming crayon sketch by Aubert, given on page 108, would be very suitable transferred to china. Dresden colors seem to be generally preferred for flesh painting. Transfer the drawing as delicately as possible; then go over the whole outline of the figure with a faint shade of Pompadour red; put in the markings of the features with the same color. When this is dry, lay on a flat tint, composed of Pompadour red mixed with a very little ivory yellow and some tinting oil; blend the tint with a flat-end stippling brush. While the tint is still wet, put in the shadows with blue green and yellow brown with some of the flesh color already mixed added to them. Blend the shadows with a stippling brush. Lay in the hair with yellow brown and the wings with light gray, leaving the china to do duty for the high lights. Outline the bow, arrow and trumpet with chestnut brown. The panel is now ready for the first firing. Be careful to clean the edges before firing if by chance the color has gone beyond the outline in blending, as is frequently the case; also remove all specks of dust with a needle point. After the first firing, paint in the background a blue gray. For this you can use Lacroix colors; neutral gray mixed with ultramarine blue gives the desired shade. The figure can now be worked up with the same colors already used. Shade the hair with chestnut brown. Modify and cool the high lights with a faint tinge of Brunswick black. Use matt gold for the bow and trumpet and silver for the arrow. Dresden colors, although more expensive than others in the first instance, are really very economical; because they can be used again and again after being put out on the palette, provided they are carefully protected from dust when laid aside.

Amateur Photography.

TALKS WITH BEGINNERS.

III.—FIELD WORK AND DEVELOPMENT.

SOME years ago, when I began the serious study of photography after some preliminary dabbling in it, I found myself all at sea as to what constitutes beauty in a picture. This point I felt must be settled once for all before I could hope to rise above dull mediocrity in my work, and while I am yet very far from a perfect learning of the lesson, I have made some advance in the right direction. I occasionally surprise myself with a genuine picture.

The first discovery I made was that art works by rules, and the best rules which I have been able to find are the following, formulated by Captain Abney, which I give here as the foundation of all my teaching on this subject:

1. If the object of interest be on the foreground, its base should occupy a position of from one fourth to one third the height of the picture; if it be in the distance its base should be about one third way up the picture.

2. In a general landscape the horizon line should occupy a position about one third way from the top or the bottom of the picture; with the latter a cloud negative will probably be required.

3. It is advisable that the general line of the picture should run on a diagonal or take a pyramidal shape.

4. A long obtrusive line should never be permitted to intersect the picture; it should always be broken up as far as possible.

5. A picture should never be cut in two by a dark object against a light background, or by a light object against a dark background.

6. If the general features of a picture have a wedge-like form, care should be taken that the wedge is supported near the point, in order to give the idea of stability.

7. The general lines of a picture should be balanced by opposing lines.

8. A large patch of one approximately uniform tint is objectionable to the eye, and should be broken up.

9. The object of interest should be pictorially focussed by a general sweep of light if it be a dark object, or of shadow if it be a light object, thus causing the eye to fall naturally upon it.

10. Avoid monotony, whether in constant repetition of lines, lights, or shades, and never allow a picture to be symmetrical on the right and left of its centre. A repetition of a high light once or twice in a lower tone is, however, much to be recommended.

These rules may safely be taken as canons of pictorial photography, and the observance of them will give those qualities of unity, breadth and harmony without which a picture is impossible. They should therefore be thoroughly assimilated and their practical application mastered. And by this I do not mean that they are to be mathematically applied to every view before which the camera is set up, but only that they must more or less govern all good composition.

The leading quality in all good pictures is unity, which has been defined as the fit connection of all parts to a perfect whole. It is opposed to scattered ideas, scattered lines or scattered lights in composition. Its effect is to give oneness and solidity to a picture, and whatever other quality the picture may lack, it must possess this one, or it falls to pieces. When we speak of unity in a picture we mean that one leading idea must be maintained throughout the whole. Photography is one of the arts of expression. Every photograph therefore should have a story to tell, and I think that the story should always be a pleasing one.

My first bit of serious advice would be never to photograph a scene which does not express something. It matters not what the story may be; it may be of a babbling mountain brook in its various moods and phases; it may be of a small lake in a circle of hills; it may be a breaking wave dashing high up on a rocky coast. There is a story in all of these well worth the telling, which can receive no more truthful telling than by means of the camera, if it be rightly used. Only let each view have its own story, and let it be so plainly told that there may be no room for doubt as to what was meant to be expressed.

In every landscape worth making a study of, there will always be found some object of more importance than the rest, to which all other parts play a secondary part. The first duty of the photographer is to determine what this important object is and to select such a spot for his camera as will make the most of what he has determined to be the principal object. When this is done the picture will almost come of itself; it surely will if one other important element in pictorial composition be present in the picture—viz., balance. By this is meant a proper disposition of lines and masses of light and shade so that one balances the other. All lines should be balanced or compensated by other opposing lines. Masses of light and shade should be opposed to contrasting masses. In this way the principal object will be given its proper degree of prominence in the picture. Examples of the application of these principles will be given as we advance in our subject. The object of the present paper is simply to lay down broad general principles which may help the beginner in his attempts at good composition.

If he will procure and study John Burnett's "Essays on Art" and H. P. Robinson's "Pictorial Effect in Photography" and supplement his reading by the critical examination of good pictures, he will soon find that effective composition will become almost second nature to him.

Development.—The proper development of the image impressed upon the sensitive film is one of the most difficult operations in photography. The character of the print is very largely determined by the work done in the dark room. Proper exposure must be followed by right development, or the plate will fail to render up all the charm and beauty possible to it in its best estate.

In these days of innumerable formulæ for developers it is almost impossible for the beginner to determine which is the best. He will do well, however, to confine himself to one brand of plates and to use the developer sent out with them until he has acquired the skill necessary to enable him to make experiments.

Whatever may be true of gallery work, where the operator has perfect command over his light, I have no hesitation in recommending a tentative method of development in landscape work where one is never sure that he has hit just the proper exposure. In the development of time exposures in the field, by far the safer plan is to feel one's way cautiously in development until the plate has made known its needs. Then such additions can be made to the developer as will bring out the best of which the plate is capable.

I do not know that the chemical composition of the developer is a matter of such supreme importance. The ferrous oxalate, pyro, and hydrochinone developers have each their advocates and their excellencies. The simple pyro developer with carbonate and sulphate of soda has long satisfied me. As my method of compounding the developer may be helpful, I venture to give it.

Four ounces of carbonate of soda dissolved in sixty-four ounces of water and filtered form a stock solution of indefinite keeping qualities. A saturated solution of sulphite and a ten per cent solution of bromide of sodium are also made up. The pyro is used dry, from two to five grains per ounce of soda solution according to the plate and its apparent needs.

The normal developer is made by adding one ounce of the sulphite solution to two ounces of the carbonate. From five to ten grains of pyro are dissolved in this, a few drops of bromide solution are added, and the developer is ready for action. But unless I am absolutely certain that the exposure was just right, I never begin the development with this, but make up a weaker developer by taking one ounce of the carbonate solution, one-half ounce of the sulphite, one ounce of water and five grains of pyro. The plate is taken from the holder, dusted off, placed in the tray and flooded with the developer. If the image begins to appear in a few seconds, and continues to gain force and density, I know that matters are working well, and I allow the solution to act until development seems to lag, when more carbonate and a few grains of pyro are placed in the graduate, the developer poured in, well mixed and returned to the tray. This finishes the development with a snap, and the resulting negative is usually satisfactory.

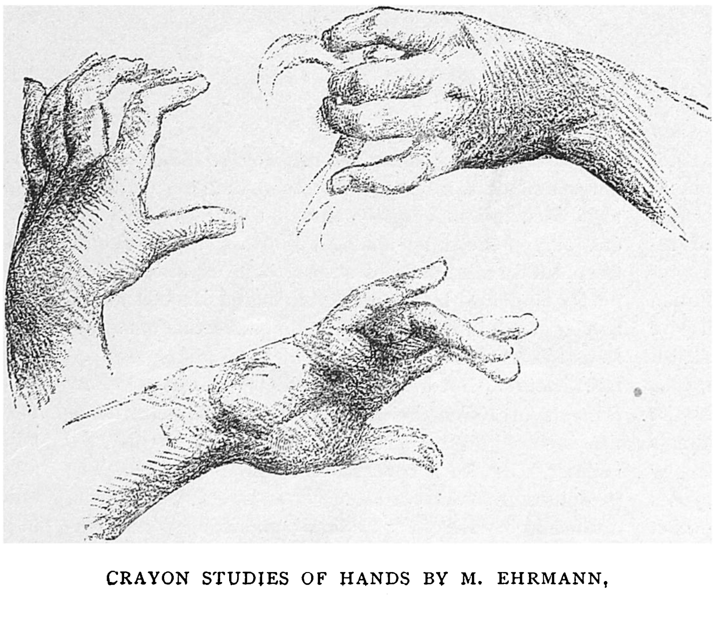
If the image flashes up at once in this weak solution, the plate was over-exposed, and is at once transferred to a tray of clean water; the developer is weakened by the addition of water, a few drops of bromide are added and the plate is returned to the developer. Unless very much over-exposed, it will develop into a very fair negative, which may require intensification or "dodging" in printing.

If the plate, after two or three minutes' immersion in the developer, shows no trace of an image, the solution is poured off, and the plate is flooded with the normal developer, which is made up before beginning development. Usually this proves satisfactory, but occasionally even this developer fails to bring out all the detail. In this case the plate is transferred to a tray containing the plain carbonate solution. This should start the detail. When the detail is well out, the plate is again placed in the normal developer until it seems of the right density.

CRAYON DRAWING BY GEORGE CLAUSEN, FROM HIS PICTURE,

WHICH CLAUDE PHILLIPS, THE ENGLISH CRITIC, SAID WAS "THE BEST BIT OF PAINTING IN THE WHOLE EXHIBITION" AT THE GROSVENOR GALLERY, LAST YEAR.

After a thorough rinsing under the tap, it is placed for five minutes in a saturated solution of alum to harden it; it is then well washed and fixed in a solution of hyposulphite of soda, made in the proportion of 1 to 5.



CRAYON STUDIES OF HANDS BY M. EHRMANN,

PAINTING WILD FLOWERS.

V.

AN early flower that is a great favorite for large designs is the dogwood (Cornus florida). In painting it, one should do justice to the greenish centre, which is really a head of small flowers, as well as to the surrounding white involucre. The latter wants white warmed with Naples yellow; its four parts have each something of a notch at the outermost part of the margin, and here more or less russet tint shows itself, requiring raw Sienna and raw umber. Let the branches be placed so that the flowers do not all present themselves full face, and so that they do not get an equal share of light, else the effect will be monotonous and staring. The tree is not in full leaf until the flowers are quite gone by, and it is well to make the most of the young leaves that do show themselves.

The well-known Jack-in-the Pulpit (Arisæma tryphillum), like the Simplocarpus fœtidus, belongs to the same order that the calla does. It may be easily pulled up with its tuberous corm and fine whitish rootlets. The long spathe, which is convolute at the base and arched over the spadix, wants on the outside a fresh light green that may be made, in either water-colors or oils, from Prussian blue and light chrome yellow; and on the inside the same, more or less variegated and striped with brown madder and mauve. The spadix is sometimes green and sometimes purplish. The triple leaves are very decidedly veined, and some are likely to want considerable of brown madder. All their characteristic ways of rolling, pointing upward, extending themselves, or drooping, must be indulged. The plant makes an interesting study, or it may be used effectively for decorating various things of moderate size. A mirror frame may have a sketchy bit of landscape with water, and two or three jacks standing out boldly on the margin, while others appear indistinctly beyond. In the fall of the year the plant matures a solid bunch of large scarlet berries which might be combined with dry grasses.

The columbine (Aquilegia Canadensis) is one of the first of the highly colored flowers that we have. It is fond of the sunny side of dry rocky steeps. Its tubular nodding petals, with their long spurs and dilated margins, have a color almost peculiar to themselves; it is between crimson and scarlet. Circling lines of light cadmium thrown upon the deep warm shade of the centre will readily give the honeycomb effect of the inner part of the flower. The numerous descending stamens and styles want zinc yellow with the light cadmium. Peculiarities of structure may all be made apparent by allowing the stems to fall in different positions, but they should be suggested rather than elaborated. Flowers that are not prominent may depend upon a few vague strokes of crimson and gold much subdued with neutral tint. When the heavy petals have fallen, the naked stamens and styles that are left will gradually rise to an erect position, and before the seed vessels are matured, they will all point directly upward; specimens representing several stages will add variety and interest to a study. One of the most effective ways of painting these popular flowers is against a rocky background, as they grow.

A few slender waving whips of the willows that put forth their woolly catkins early in the spring make pleasing decorative designs in water-colors or oils. There are few things that will droop from a frame upon a mirror more effectively, and yet without covering too much space. Some species show strong colors, like the siennas and madders. The catkins must be duly softened with shade and rounded out with light.

Another tree that furnishes beautiful decorations is the maple; various species of it come out very early, with clusters of pendulous winged fruit more ornamental than the flowers. The fresh young leaves make a good show at the same time, and altogether they are valuable for designs of any size in water-colors or oils.

Unique and interesting designs may be made from ferns in their early stages of development, when they give only a promise of plume-like foliage tightly held in little fists that thrust themselves out of the ground. They want the most subdued greens; and where there are woolly effects, the siennas and brown madders will aid. Out of the two hundred genera and two thousand species that are known, there may be found, in almost any locality, some that are very beautiful, whether more or less developed. Very young ones are particularly pretty in water-colors.

H. C. G.

(*To be continued.*)

"CUPID'S CALL." CRAYON SKETCH BY JEAN AUBERT.

ILLUSION IN PAINTING.

I.—IT IS DEPENDENT ON THE SPECTATOR AS WELL AS ON THE ARTIST.

THERE is no subject connected with the arts of design, and, at the same time, open to scientific investigation, about which so much ignorance prevails as that of the degree and kind of illusion which a painter may reasonably aim to produce. It is understood that artists may succeed in representing solid objects by means of contours and of lighter or darker tones of color laid on a perfectly plane surface; but how far their success is due to illusions of the sense directly produced by the artist's skill in drawing and coloring, and how far to the concurrence of the spectator's imagination aptly called to his aid, is something to which few people have given more than a passing thought. A French scientist, Mr. Soret, has been at the trouble to collect and put in shape his own and other writers' observations on the matter, and as his articles in "La Chronique des Arts" are very instructive, we shall present the gist of them to our readers.

Everybody knows, or at any rate is willing to admit, that good perspective (including foreshortening) is of the utmost value in producing the desired impression of resemblance to reality. But let us take an absolutely correct drawing in perspective, say an outline of a house traced from nature upon a pane of glass and then backed up with white paper so that only the outline of the house is visible. That seems to us, so far as it goes, a satisfactory representation of the particular house, from the given point of view, but it seems so because it awakes in us a memory of the house or of other similar houses similarly seen; its success as a representation is that it reiterates an impression already many times received from similar real objects. Let the object represented be entirely unfamiliar to us; then the presentation of its contour only will communicate no idea, will give no impression of a corresponding reality. Practically, it is hardly necessary to say, no draughtsman goes to work in the above manner. It would be impossible for him to do so in most cases and inconvenient in all. He draws his outline free-hand, or, in the case of architecture, by the aid of the rules of perspective. Usually, he simplifies as he works, leaving out many details. Our recognition of the tracing on glass shows not only that we have a memory of the real object or its like, but that we are capable of abstracting from that memory a memory of its outline. In the case of a free-hand outline, the spectator must carry the work of abstraction farther, so far, indeed, that there are many people incapable of it, and consequently not capable of being impressed by a good drawing, especially in its earlier stages. This shows how necessary it is to the artist that the spectator should have the ability to work with him.

Light and shade and color offer the means of completing the image suggested by the outline, and so, very often, of satisfying even those who can "see nothing in a mere outline;" but, to the artist, their proper employ is a matter of the greatest difficulty. Form can be rendered with a close approach to accuracy; but light, and consequently color, cannot. We have no pigments so bright as to equal sunshine, nor any so black as the darkest shadow, it being understood that our picture is to be seen in a moderately lighted room. The painter can only proceed by analogy, following a part only of the natural scale in tones several octaves lower. The means employed by the painter, then, may be considered as a language in which he may paraphrase that of nature, so as to call up and recombine ideas originally derived from nature. But his success in doing this of necessity depends largely on the degree of cultivation of the faculties involved on the part of the spectator. Further, the manner of the work concerns the æsthetic sense. The paraphrase may have a beauty or an ugliness of its own, distinct from that of the original; and if beauty is lacking, the spectator may refuse to be moved by the picture, though as faithful as possible. He may, and indeed should, prefer to lend himself to the painter who copies less closely, but who observes nature poetically and paints harmoniously. It follows, too, from what has been said, that if a painter wishes to secure a popular success, he must confine himself to objects which are familiar to the thoughts of his public. A landscapist may paint truthfully and even beautifully alpine peaks or arctic icebergs; he can never hope for as solid and general a reputation as if he had devoted himself to the every-day scenery of inhabited lands. It is so even with regard to imaginative designs; the idea, at least, must be familiar. We will accept a drawing of a human figure with wings as an angel, because for two thousand years the world has thought of angels under that form; but a human figure with a cat's head, which by the old Egyptians was accepted as a representation of one of them, will, to moderns in general, be nothing more than a ridiculous monster.

Of course, these observations do not apply to an architect's plans, a botanist's drawing of a flower or a geologist's of a rock formation; for the authors of such works as these may require active and close study not only of their drawings, but also of accompanying text, and they are not required to give æsthetic pleasure. Neither do such drawings, as a rule, evoke any impression of reality. One may study and admire a correct botanical drawing of a dissected plant without being reminded by it in the least of impressions derived from the plant itself. But the most sketchy indication of the same plant, properly introduced in a landscape, may produce a vivid impression of reality and considerable æsthetic gratification.

On the other hand, an illusion may be too complete for æsthetic pleasure. If we absolutely take the picture for the object represented, as we are likely to do for a time in looking at a diorama, we can have no appreciation of beauty in the picture. Whatever sensation we may get, agreeable or otherwise, we refer to the real object, as if we were looking at a figure in a mirror. It does not even belong to the kind of sensation which we require from a work of art. As Töpffer has also pointed out in his admirable little book, to produce a complete physical illusion should not be the aim of the painter. His object should be to present those forms and aspects of nature which may revive most readily impressions already received, and to do so in such a manner that the picture will have a beauty of its own—the beauty peculiar to the work of art, different from that of the scene represented, but in accord with it.

These points being set down to begin with, we will examine more closely some of the semi-illusions which may be and are utilized by the painter in reviving familiar impressions.

The spectator cannot be expected to forget that he is looking at a plane surface. For even if the perspective is rigorously correct, it is so only for one point of view, the least movement to right or left falsifies it; again, in looking at a solid object we see around it to some extent, each eye gaining a slightly different image, which is impossible in looking at a picture; even in looking with a single eye the least movement will suffice to change the relative positions of the images of real objects on the retina, but their relative positions remain the same in a painting or change otherwise than in the reality; and, finally, the light and color are different, as the eye is very quickly aware. The sort of illusion that one experiences in presence of a good picture is rather subjective and voluntary than objective and imposed upon one. In the next article we will mention a proof or two on this point.

PRESERVING CUT-FLOWERS.

SOME kinds of flowers, from their liability to fall apart, either from off their foot-stalk, as in the case of the single Chinese primroses, or from shedding their petals, as in the case of the pelargoniums of the single types, it seems are little used now by English florists. But this drawback to these and similar flowers can easily be overcome by the application of a little liquid gum. This, if done with care, will fix the flowers and petals for a more lengthened period. A florist, writing in "Popular Gardening," says: "We make it a constant practice to gum our camellias before using them in specimen glasses. In doing this, we choose a small camel's-hair brush, and with it apply a fair amount of the liquid around the base of the blossom where it is united to the stem, and also thrust a little between the back petals where it will not be visible. This will be the means of holding the flowers together much longer, and is by far a better method than wiring the blooms in order to attain the desired end when they are intended for glass vases. For bouquets and other similar purposes the wiring process is much the best. The kind of gum known as 'Florists' Gum,' is better than a solution of pure gum-arabic, by reason of its drying the more readily after application. When flowers that have been wired are placed in glass vases with water, a deposit of rust will soon be observed around the sides. This, and any other deposit that adheres to the vases and thereby detracts from their transparency, can be easily removed with a weak solution of hydrochloric acid. This preparation however, being a corrosive poison, requires great care in application, and caution should be exercised accordingly. It is much to be preferred to the use of any material that would scratch and disfigure the glass. *Preservation.*—Many flowers can be preserved for several days if a cool and damp cellar or other similar place is at command, where they can be kept nearly or quite in the dark. The passion flowers, for instance, that we very rarely see open for more than one day—in fact, this is about the limit of their existence—may be preserved in good condition for three or four, and even five days, if cut early in the morning, after fully expanding, and then placed in the dark till required. Some of the passifloras flower, as it were, by fits and starts, and perhaps just when a few flowers are wanted, they are a few days past. By adopting the means just detailed, an extension can be made, very possibly, to meet the requirements. Blossoms of the passifloras will also remain open during the evening if cut early in the day, whereas on the plant the majority will close in the afternoon. Other 'flowers of a day' can be kept in a similar manner, such as the ipomæs, for example. Water-lilies, when required in a cut state, can be made to remain open all night, with ease, by passing the thumb and finger up each petal and reflexing it. It is disappointing, when using these and kindred flowers, to have them closed when they are most needed to display their beauties; any means, therefore, that can be adopted to secure the desired end may fairly be practised, as long as the natural beauty of the flower is not destroyed. During the summer months all flowers will be found to keep the better if cut early in the day or late in the evening, when their vitality is not being weakened by rapid evaporation. In warm weather we prefer to complete all arrangements early in the morning, and place them away (if not immediately required) in a cool and shaded place that is free from draught. The retention of the dew on the flowers will have a beautiful effect in the evening; this cannot, however, be managed unless a cold, moist cellar is available till the needed time for bringing them forth."

PROPER tone really gives more finish to a picture than very minute detail. A picture out of tone is "like a musical instrument out of tune." Pictures which from a distance appear to lack finish, and which when we approach we find to be highly wrought, are out of tone; whereas those works which on near inspection lose all their finish, are nothing else but tone. To be a tonist only is "to be the ninth part of a painter only;" every real artist must combine the two qualities of finish and distance. The "old masters" were something besides tonists.

A STREET MUSICIAN. CRAYON DRAWING BY LEON PERRAULT.

FINISH (so called) leaves little or nothing to the imagination. A life-size figure should be completely finished. But as the size diminishes the finish should be less; for, in order to keep up the illusion of life-looking, the aid of the imagination must be elicited. Suppose we have to draw a figure about three inches high, we must place our model at that distance from us which perspectively reduces him to three inches. We must then consider how much detail we can really see. We cannot see his eyelashes, so we must not paint them; nor can we count the hairs in his moustache. Indeed, we can scarcely see his features at all. To give him his right size, we must leave out all detail that we cannot see, for if we do otherwise we destroy the distance, which is the only reason for the figure appearing so small. This, of course, applies to all other objects; ships, for instance, a long way off, if the masts, and the sails, and the ropes, and the portholes are made out too distinctly, they immediately lose in size, and look like little toys floating upon the water instead of ponderous hulks, great floating towns ploughing and plunging through the ocean. The artist in finishing his work should not sit close to it (unless, like Turner, he is sure of his effects), but should stand back at least twice the length of his frame; at that distance he can take in the whole picture at a glance, and study the proper relation between the tones and the distance, and the sizes of the different objects in the composition; all that is unimportant disappears, and the exact amount of finish can be decided upon; standing at this distance with palette and brushes in hand, and noting each thing, he can go up to his work and put on the touch required, often obliterating small detail, then retiring to see the effect of his touches. This he does until the whole picture looks right from that distance, and these touches which make it look right are the finishing touches.

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AN application of the perspective circle to oblique perspective has been thus proposed by an English artist: Having found the perpendicular to your perspective line by means of the perspective circle, in order to draw lines which shall go to their points of distance without having to go out of the picture to find them, prolong the perspective line both ways to the edges of the picture; divide the distance between the points where the perspective line cuts the edges of the picture and the horizontal line into two or more equal parts. This will give the direction of the lines parallel to the perspective line, and therefore they will meet at the same point on the horizontal line. By subdividing these in the same manner we can get any number of parallel lines. The same operation can be repeated with regard to the perpendicular to the perspective line; and by this means we can draw with ease the perspective of a wall ever so slightly oblique without troubling ourselves about a far-distant vanishing point, which might have to be at the end of the garden. By this simple system, which is mathematically correct, we can carry on all the operations of perspective within the picture itself, which every artist will be grateful for.

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THERE is much in backgrounds in painting; they require more delicate finish than foregrounds, for the effect of atmosphere and space will give a tender look to even rugged rocks. They may be as rough and rugged and hard as you please in the foreground (unless washed to smoothness by the sea), but in the distance they must be delicate, and it is to be noted that a background that is scribbled in and rough and careless will destroy the finish of the most highly-wrought figure, whereas a delicately graduated background will give the appearance of finish to even a rather roughly or slightly drawn figure. At the same time we must remember that distance is not to be obtained by falsifying. Many artists seek to give force to their figures by falsifying their backgrounds—that is, making them faint and feeble, under the notion that this will cause them to retire. It is not the case; the background, if falsely painted—that is, without its proper force and tone, instead of retiring like a real landscape, will look like a badly executed scene hung up behind the figures, as on a stage.

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VERY high finish in a painting has a tendency to diminish the apparent size of distant objects.